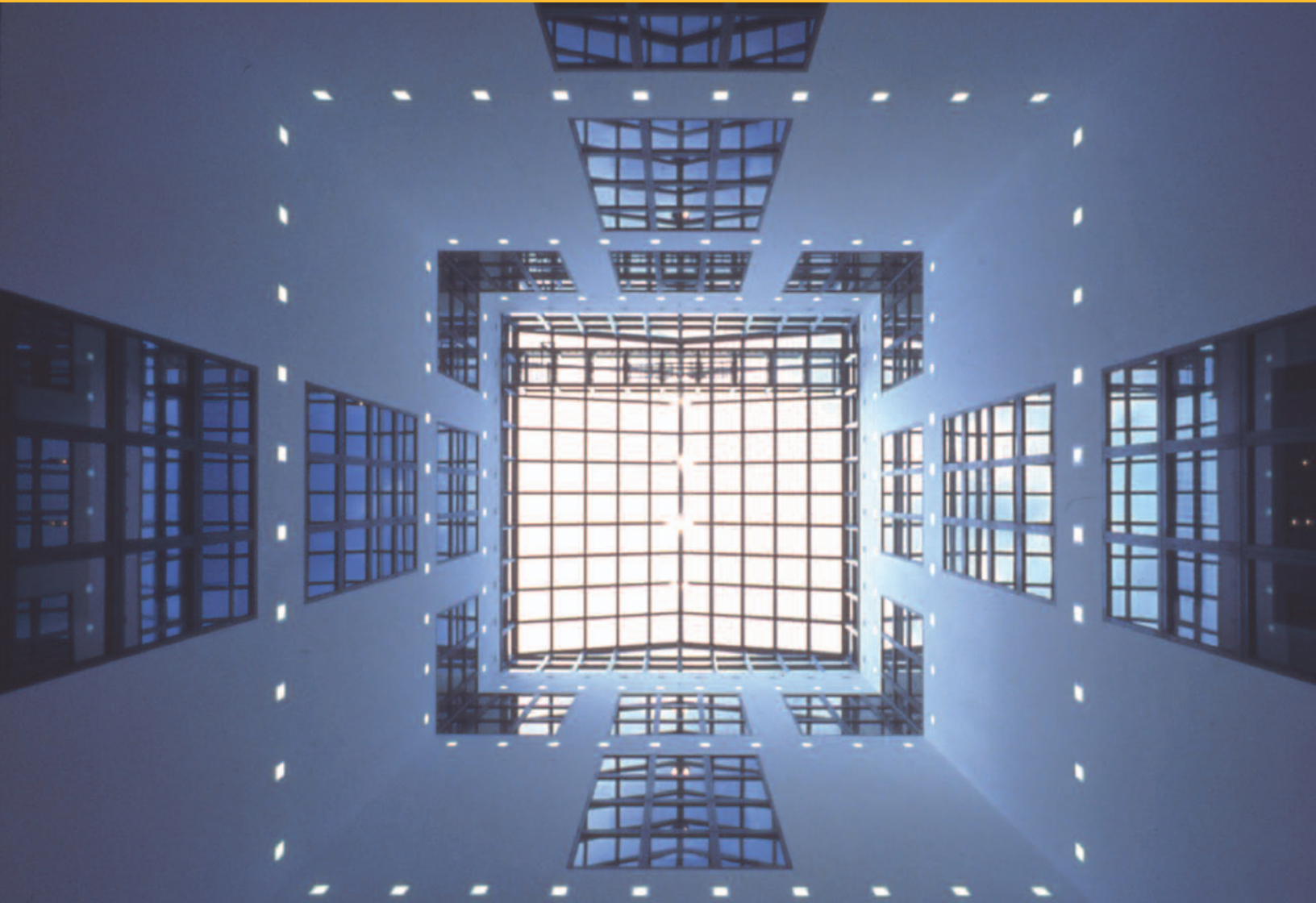


Miami Art Museum

MAMI



Museums

*for a New Millennium
Concepts Projects
Buildings*

October 3, 2003 – January 18, 2004

MUSEUMS FOR A NEW MILLENNIUM DOCUMENTS THE REMARKABLE SURGE IN MUSEUM BUILDING AND DEVELOPMENT AT THE TURN OF THE NEW MILLENNIUM. THROUGH MODELS, DRAWINGS, AND PHOTOGRAPHS, IT PRESENTS TWENTY-FIVE OF THE MOST IMPORTANT MUSEUM BUILDING PROJECTS FROM THE PAST TEN YEARS. THE FEATURED PROJECTS — ALL KEY WORKS BY RENOWNED ARCHITECTS — OFFER A PANORAMA OF INTERNATIONAL MUSEUM ARCHITECTURE AT THE OPENING OF THE 21ST CENTURY.

Thanks to broad-based public support, MAM is currently in the initial planning phase of its own expansion with Museum Park, the City of Miami's official urban redesign vision for Bicentennial Park. MAM's expansion will provide Miami with a 21st-century art museum that will serve as a gathering place for cultural exchange, as well as an educational resource for the community, and a symbol of Miami's role as a 21st-century city.

In the last decade, Miami has quickly become known as the Gateway of the Americas. Despite this unique cultural and economic status, Miami remains the only major city in the United States without a world-class art museum. The Museum Park project realizes a key goal set by the community when MAM was established in 1996. At that time, MAM emerged with a mandate to create a freestanding landmark building and sculpture park in a premiere, waterfront location.

MAM will soon begin its search for a world-class architect to design a structure and public sculpture garden that will stand as a source of civic pride for decades to come. As you walk through this exhibit, think about what characteristics you would like the new Miami Art Museum to have.

To help you develop your thoughts, we have identified ten traits that characterize the 21st-century art museum, as represented by the buildings in this exhibition. Five have to do with the museum's relationship to the city around it and five with the physical characteristics of new museum buildings.

THE EMERGENCE OF THE 21ST-CENTURY ART MUSEUM

Art museums emerged as public institutions in the late eighteenth and early nineteenth century. As such, they were products of Enlightenment thinking, which sought to organize human knowledge and make it accessible. Art museums evolved out of the picture galleries, treasure houses, and cabinets of curiosities in noble homes and royal residences. The first significant public art museum was the Louvre in Paris. Established in 1793 when the royal art collection of



Santiago Calatrava, Milwaukee Art Museum, 1994-2002, Milwaukee, Wisconsin. View from the southwest. Photo: Jim Brozek

the former kings of France was opened to the public, the Louvre was a direct outcome of the French Revolution.

For the most part, the new 19th-century palaces of art were intended for an educated and refined minority. The general public may have been allowed access to museums, but there was little encouragement to enter. In the course of the 20th century, museums gradually expanded to accommodate increased public access. By the opening of the 21st century, the desire to make art accessible to the broadest possible audience has transformed the art museum and permanently altered the public perception of art in general.

This expanded audience has led to dramatic changes in the function and appearance of art museums. Today, as well as displaying permanent collections, galleries also host changing exhibitions, often elaborately staged, that require flexible exhibition spaces. Education activities, film screenings, live performances, community events, dining, and shopping have joined the preservation and exhibition of art as museum mandates. By offering a many-faceted experience that can be approached from a variety of angles and that responds to a range of interests, the 21st-century art museum becomes an inclusive gathering place, broadening our view of ourselves as well as our understanding of our culture.

As a result of the increasingly important role they play in their communities and the opportunities they present as architectural landmarks, art museums have become among the most noteworthy buildings in the public domain. The goal of the 21st-century art museum is to allow broad access to the shared treasures of our various cultures and leave visitors spiritually and physically restored, even transformed.

THE 21ST-CENTURY ART MUSEUM: RELATION TO THE CITY

As significant as the activities that take place inside an art museum is the relationship the museum has to its community. The following are five examples of how new art museums have contributed to their cities, socially, economically, and culturally.

New City Landmarks

The use of innovative architecture to make a cultural institution a distinctive landmark with which a city can identify holds an enormous appeal to civic leaders. Frank Gehry's curvilinear, titanium-clad Guggenheim Museum has become synonymous with the city of Bilbao, Spain. Similarly, Santiago Calatrava's spectacular, winged structure for the Milwaukee Art Museum – which soars majestically above its waterfront site – has become the symbol of the city. Daniel Libeskind's bold design for the Jewish Museum in Berlin turns the entire building into a memorial to the Holocaust. Like the Eiffel Tower in Paris or the Empire State Building in New York, the visual images of these museum buildings have become synonymous with their cities, giving them a global public.

New Urban Catalysts

Because they are among the highest profile public buildings in a community, art museums have recently served as prime vehicles of urban and economic development. In the past decade, the most widely celebrated example has been Frank Gehry's Guggenheim Museum in Bilbao. Located in the Basque region of northern Spain, Bilbao had for centuries been a prosperous center for shipbuilding and steel and iron refining. By the 1980s, the decline of the city's industrial base had devastated the local economy. In order to attract new businesses, enhance Bilbao's quality of life, and lure visitors, the Basque government elected to make culture the cornerstone of a massive redevelopment plan that includes new concert and conference halls, a multi-use center, parks, improved port, rail, and highway facilities, and a new airport, as well as the new art museum.

Another successful example of a museum as an instrument for urban redevelopment is the Carré d'Art in Nîmes, France. Designed by Sir Norman Foster, this publicly funded project has helped to revitalize the town's economically stagnant historic downtown district. Jean Bousquet, former mayor of Nîmes, conceived of the Carré d'Art as the star component



Frank O. Gehry, Guggenheim Museum, 1991-1997, Bilbao, Spain.
Exterior view. © The Solomon R. Guggenheim Foundation, New York.
Photo: David Heald.

in an ambitious program of new architecture and public art to boost the property market and the tourist industry, as well as serve as a vital lifestyle component for attracting new businesses to Nîmes.

New Destinations

On some occasions, architecture and site collaborate so spectacularly that a visit to the art museum is only part of a visitor's reason for going. One of the most remarkable recent examples of this is the Getty Center in Los Angeles. This hilltop complex, entirely designed by Richard Meier, houses the Getty Museum, as well as the Research Institute for the History of Art and the Humanities, the Conservation Institute, the Information Institute, the Education Institute, and the Grant Program. It also features such crowd-pleasing attractions as a restaurant, bookstores, outdoor sculpture, a garden designed by artist Robert Irwin, and spectacular views of the Los Angeles area and the Pacific Ocean.

The main part of the complex is arranged around a central courtyard, making the whole distinctly reminiscent of a Mediterranean hill town. The sense of "destination" is accentuated by the fact that the Center is only accessible via tram. All of these elements combine to form a cultural theme park – a high-end counterpart to Disneyland in nearby Anaheim – that offers visitors a unique urban experience in addition to the enjoyment of art.

New Multi-Use Urban Centers

In order to serve a community's varied needs and create focal points of civic vitality, urban development plans are integrating a variety of urban functions into a single multi-use complex, anchored by cultural attractions. Mario Botta's San Francisco Museum of Modern Art is located just across the street from the Yerba Buena Gardens – with its gardens, civic galleries, and arts theater – and the Moscone Conference

Center. These elements – which will soon be joined by a new Jewish Museum by Daniel Libeskind and a Mexican Museum by Ricardo Legorreta – have transformed the once derelict South of Market neighborhood into a flourishing arts, entertainment and business district in the heart of downtown San Francisco.

Vittorio Gregotti and Manuel Salgado's Cultural Center of Belém, near Lisbon, Portugal was designed to include a conference center, theater, museum, hotel and commercial street (though the latter two features were never built). The complex is located in the Lisbon suburb of Belém and provides a central focus for an area which includes apartment houses, the Tagus River with its waterfront and marinas, a large park, and two 16th-century historic monuments: the Tower of Belém and Monastery of the Hieronymites. Although a self-contained complex, the Cultural Center is traversed by a series of intersecting pedestrian passages that permit access to and from different parts of the neighborhood, as well as within the complex.

New Urban Re-integrations

Not all new art museums are in new buildings. As museums seek to integrate themselves into the urban fabric instead of existing in isolated precincts, and as more cities strive to preserve their historic buildings, it has become increasingly common for art museums to adapt strategically placed existing buildings to their needs. The most spectacular example of this is the Tate Modern, by the Swiss architectural team, Jacques Herzog and Pierre de Meuron. The Tate Modern occupies the former Bankside Power Plant, an enormous brick structure located directly across the Thames River from St. Paul's Cathedral. While transforming the interior of the building, the architects left the exterior almost untouched, except for the addition of a two-story glass box running the entire length of the top of the building. Accessed by a new footbridge across Thames designed by architect Sir Norman Foster and artist Anthony Caro, the Tate Modern brought over 5 million new visitors to this once neglected neighborhood in its first year.

FEATURES OF THE 21ST-CENTURY ART MUSEUM BUILDING

In order to be responsive to the multiple needs of its growing public, as well to the demand to present diverse art forms in the best possible environment, the 21st-century art museum is taking on a variety of new forms.

New Multi-Function Buildings

The changing role of the art museum in society has led many museums to incorporate a multitude of functions beyond the fundamental ones of presenting and preserving art objects. The emphasis today is on an active, rather than a passive art museum environment. Spaces for hands-on activities, lectures, film screenings, performances, and special events have become staples of museum architecture, as have

restaurants, cafés, bookstores, and gift shops. But new museums regularly go beyond this. Rem Koolhaas' design for the unbuilt Museum for Art and Media Technology in Karlsruhe, Germany, has been described as a "machine building" that includes workshops, laboratories, sound and video studios, and extensive projection facilities. Exhibition spaces occupy one floor of Sir Norman Foster's Carré d'Art in Nîmes, France; the remaining space is devoted to a library, film and music archives, performance spaces, lecture halls, and more.



Zaha Hadid, Contemporary Arts Center, 1998-2003, Cincinnati, Ohio. View of lobby. Photo: Helen Binet

New Accessibility

The growing audience for art has led to significant changes in museum buildings. Many new museums feature spacious entrance halls capable of accommodating large numbers of people. During the day, these entrance halls help to distribute visitors to different areas of the building where a variety of activities are taking place; in the evening, they serve as reception areas for special events and functions. At the Tate Modern in London,

visitors enter through the enormous converted turbine hall, a soaring space with the character of a piazza. Zaha Hadid's Contemporary Arts Center in Cincinnati, Ohio, gives visual form to the idea of accessibility by linking the lobby to the outside street via a glass façade. The concrete sidewalk extends under the glass wall and into the lobby, and then rolls up the lobby's rear wall, as if leading visitors to the galleries in the building's upper levels.

The challenge for David Chipperfield at the Museum Island in Berlin is to take a series of distinct buildings housing a number of different collections and integrate them together in such a manner that a casual tourist could pass through the entire complex and see the highlights of the collection in a short amount of time.

New Spaces for Art

Traditionally, art museum galleries have been arranged as an orderly sequence of spaces that direct the viewer from one place to another in a predetermined manner. This circulation pattern developed at a time when museums primarily displayed their permanent collections and laid them out in a chronological and geographical manner. In recent times, the popularity of special exhibitions, the variety of forms taken by contemporary art, and the desire to vary the contexts within which works of art are presented

– and therefore the ways in which they are interpreted – has led to greater variety in exhibition spaces.

Zaha Hadid's design for the Contemporary Arts Center in Cincinnati is for an institution that has no collection, only temporary exhibitions. In order to accentuate the changing nature of the program, she created exhibition spaces of varying scales and proportions that are accessed from different points, including ramps that allow the visitors to view the artworks from different elevations. These new spaces blur the boundaries between galleries and circulation areas.

Adaptability has also become a desirable feature in gallery spaces. Oswald Mathias Ungers' galleries for the Gallery of Contemporary Art in Hamburg are typical. They are large spaces that can be divided up by temporary walls. Ungers goes a step further by surfacing the gallery floors with industrial black ceramic tiles that can take a beating and be easily and inexpensively replaced, yet when mopped glow with an elegant sheen.

The exhibition space in Jean Nouvel's Cartier Foundation in Paris features a moveable floor area that can be raised and lowered and glass walls that look into the surrounding park but can be covered with curtains to create a "black box" effect. An electronic screen on one of the exterior faces of Rem Koolhaas' design for the Museum for Art and Media Technology in Karlsruhe was intended to allow video and computer projects to be seen from the city and nearby highway.

New Ways of Controlling Light

Before the invention of electricity, most museum buildings were illuminated by natural light that came in through skylit ceilings. In the 20th century, gallery spaces in art museums became increasingly sealed off from the surrounding environment. This was a result of an emphasis on climate control for the sake of preservation of artworks and a preference for consistent, neutral spaces that permitted artworks to be viewed without distractions.

As we enter the 21st century, the development of sophisticated computerized climate and light control systems and a growing preference for natural rather than artificial light has led to an opening up of gallery spaces. Renzo Piano's Beyeler Museum in Basel, Switzerland, features skylit galleries like those from the 19th century, though here they are equipped with an elaborate system of louvers and screens that can carefully control the amount of light that comes through. Peter Zumthor's Museum of Fine Arts in Bregenz, Austria, is a translucent cube that allows natural light to filter in evenly from the walls themselves. Oswald Mathias Ungers' Gallery of Contemporary Art in Hamburg, Germany, and Sir Norman Foster's Carré d'Art in Nîmes, France, both feature skylit central halls that allow natural light to filter down through several levels of galleries. Many visitors and museum professionals now believe that seeing artworks under the changing conditions of natural light allows for a

richer, more varied experience of the works of art than is possible with artificial illumination.

New Ways of Integrating the Outdoors

Just as artists have sought to integrate their work into the surrounding world, art museums have also begun to open themselves up, so that visitors do not feel isolated from their environment. Renzo Piano's Beyeler Museum is located on the edge of a suburb of Basel, Switzerland. Although the museum's entrance is located on a busy street, the building's opposite face, made almost entirely of glass, gives onto a magnificent view of the neighboring fields and hills. Another gallery, in which one of Monet's celebrated Water Lily paintings is permanently installed, features a glass wall that opens onto an artificial, rectangular basin filled with water lilies.



Richard Meier, The J. Paul Getty Center, 1984–1997, Los Angeles, California. Restaurant-café. ©J. Paul Getty Trust. Photo: Scott Frances/Esto

Tadao Ando's Modern Art Museum of Fort Worth features a series of concrete exhibition galleries wrapped in glass. As viewers pass from one two-story gallery to another, they look out the glass walls, over a surrounding moat, to a park beyond. At Richard Meier's Getty Center, perched on a Los Angeles hilltop, the Getty Museum occupies five interconnected pavilions. Visitors proceed through the museum passing from one pavilion to another through either indoor or outdoor

passages, each of which offers spectacular views of the surrounding landscape.

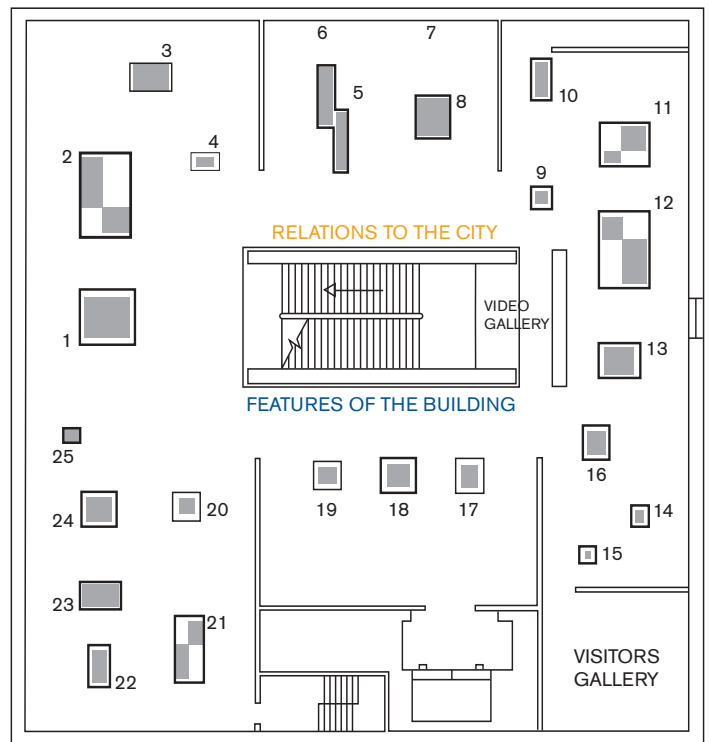
In all these instances, visitors can take breaks from their art viewing to take in the surrounding landscape, orient themselves, and notice changes in the weather, making their visits to the art museum more leisurely and relaxing.

Conclusion

In order to appeal to wide audience, art museums must be exciting places to see and experience. They must also be flexible, always responding to new expanding collections, exhibitions, and needs – needs defined by the public. The variety of art museums and of the activities that take place within them discourages the dominance of any single building type or style. They present architects with tremendous challenges, but they also offer them unusual freedom. Thus, art museums are on the leading edge of architectural creativity.

1. **Frank O. Gehry**
Guggenheim Museum
Bilbao, Spain
2. **Santiago Calatrava**
Milwaukee Art Museum
Milwaukee, Wisconsin
3. **Richard Meier**
The J. Paul Getty Museum
Los Angeles, California
4. **Álvaro Siza Viera**
Galician Center of
Contemporary Art
Santiago de Compostela, Spain
5. **Jacques Herzog**
Pierre De Meuron
Tate Modern
London, England
6. **David Chipperfield**
Neues Museum
Berlin, Germany
7. **Giorgio Grassi**
Neues Museum
Berlin, Germany
8. **Vittorio Gregotti**
Manuel Salgado
Cultural Center of Belem
Lisbon, Portugal
9. **Aldo Rossi**
Bonnenfanten Museum
Maastricht, Netherlands
10. **Oswald Mathias Ungers**
Gallery of Contemporary Art
Hamburg, Germany
11. **Josef Paul Kleihues**
Museum of Contemporary Art
Chicago, Illinois
12. **Juan Navarro Baldeweg**
The Altamira Cave Museum
Santillana del Mar, Spain

13. **Ricardo Legorreta**
MARCO, Contemporary
Art Museum
Monterrey, Mexico
14. **Mario Botta**
San Francisco Museum of
Modern Art
San Francisco, California
15. **Robert Venturi**
Denise Scott Brown
Museum of Contemporary Art,
San Diego
La Jolla, California
16. **Rafael Moneo**
The Museums of Modern Art
and Architecture
Stockholm, Sweden
17. **Rem Koolhaas**
Center for Art and
Media Technology
Karlsruhe, Germany
18. **Tadao Ando**
Modern Art Museum of
Fort Worth
Fort Worth, Texas
19. **Steven Holl**
Bellevue Art Museum
Bellevue, Washington
20. **Daniel Libeskind**
Jewish Museum
Berlin, Germany
21. **Renzo Piano**
Beyeler Museum
Basel, Switzerland
22. **Jean Nouvel**
Cartier Foundation
Paris, France
23. **Norman Foster**
Carre d'Art
Nimes, France
24. **Peter Zumthor**
Museum of Fine Arts
Bregenz, Switzerland
25. **Zaha Hadid**
Contemporary Arts Center
Cincinnati, Ohio



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In Miami, the exhibition is supported by MAM's Annual Exhibition Fund and coordinated by MAM Assistant Director for Programs/Senior Curator Peter Boswell. The installation is designed by Rene Gonzalez Architect.

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COVER: Oswald Mathias Ungers, Galerie der Gegenwart, 1986-1996, Hamburg, Germany. View up to glazed roof over central hall. Photo: Stefan Muller.